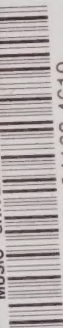
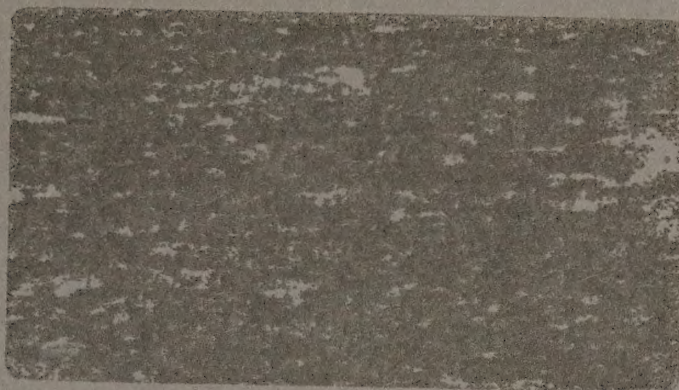


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# EMERALD GEMS

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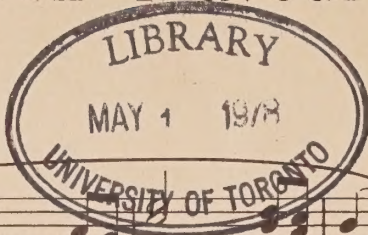


# Kathleen Mavourneen

Words by  
MRS. JULIA CRAWFORD

Music by  
FREDERICK N. CROUCH  
Arr. by George Shackley

Andante e penseroso



Handwritten numbers: 744, 64

*p*

Kath - leen Ma - vour - neen! the grey dawn is break-ing, — The  
Kath - leen Ma - vour - neen! a - wake from thy slum-bers; — The

*p*

horn of the hun - ter is heard — on the hill; The  
blue moun-tains glow in the sun's — gold-en light; Ah!

lark from her light wing the bright — dew is shak — ing Kath leen — Ma -  
where is the spell that once hung — on my num - bers? A - rise in — thy



your-neen! — what, slum - bring — still!  
 beau-ty, — thou star of my night. *mf dolce* *dim*

*mf*  
 Oh! hast thou for - got - ten how soon we must  
 Ma - your — neen Ma - your-neen my sad tears are  
*p*  
*Espressivo e legato*

*mf*  
 sev - er? Oh, hast thou for - got - ten this day we must  
 fall - ing To think that from E - rin and thee I must

*p*  
 part? It may be for years, and it may be for - ev - er; Oh,  
 part It may be for years, and it may be for - ev - er; Then



why — art thou si - lent, thou voice of my heart? It  
 why — art thou si - lent, thou voice of my heart? It

*p*

may — be for years, and it may be for - ev - er; Then  
 may — be for years, and it may be for - ev - er; Then

*p*

why — art thou si - lent, Kath - leen Ma - vour - neen?  
 why — art thou si - lent, Kath - leen Ma -

*mf* 1.

— vour - neen?

2.

*cresc e accel* *rit e dim* *D.C. al Segno*



# The Minstrel Boy

5

THOMAS MOORE

Irish Air: "The Moreen"  
Arr. by George Shackley

Moderato with a martial swing!

The piano introduction is in 6/8 time, marked 'Moderato with a martial swing!'. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff provides a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

The first system of the song includes a vocal line and piano accompaniment. The vocal line starts with a whole rest, then enters with the lyrics 'The Min - strel Boy to the' and 'The Min - strel fell! but the'. The piano accompaniment continues with eighth-note patterns and chords. A mezzo-forte (*mf*) dynamic marking is present.

The Min - strel Boy to the  
The Min - strel fell! but the

The second system of the song continues the vocal and piano parts. The vocal line sings 'war is gone, In the ranks of death you'll' and 'foe - man's chain Could not bring that proud — soul'. The piano accompaniment maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

war is gone, In the ranks of death you'll  
foe - man's chain Could not bring that proud — soul



find — him; His fa - ther's sword he hath  
un - der; The harp he lov'd ne'er

gird - ed on, And his wild harp slung — be -  
spoke a - gain, For he tore its chords — a -

hind — him; And "Land of song!" said the  
sun - der; And said "No chains shall



*cresc.* *f*

war - rior bard, "Tho' all the world be -  
sul - ly thee, Thou soul of love and

*cresc.* *f*

trays ——— thee, One Sword, at least — thy —  
brav - er - y Thy tones were made — for the

*rall.*

rights shall guard, One — faith - ful harp shall praise — thee'  
pure and free, They shall nev - er sound in sla - ver - y."

*rall.*



# Would God I Were The Tender Apple Blossom

Words by  
KATHARINE TYNAN HINKSON

"Londonderry Air"  
Arr. and Harmonized  
by George Shackley

*con tenerezza*

*p*

Would God I  
Yea, would to

were the ten - der ap - ple blos - som That floats and  
God I were a - mong the ros - es That lean to

falls from off the twist - ed bough, To lie and  
kiss you as you flow be - tween, While on the



faint with - in your silk - en bos - om, with - in your silk - en  
low - est branch a bud un - clos - es, a bud — un -

*poco rit.* *a tempo cresc.*

bos - om, as that does now! Or would I  
clos - es to touch you, Queen. Nay, since you

were a lit - tle bur - nish'd ap - ple For you to  
will not love, would I were grow - ing A hap - py



pluck me glid - ing by so cold, While sun and  
dai - sy in the gar - den path, That so your

*f.*  
shade your robe of lawn will dap - ple, Your robe of  
sil - ver foot might press me go - ing, Might press me

*rit.*  
lawn and your hair's spun gold.  
go - ing e - ven un - to death!



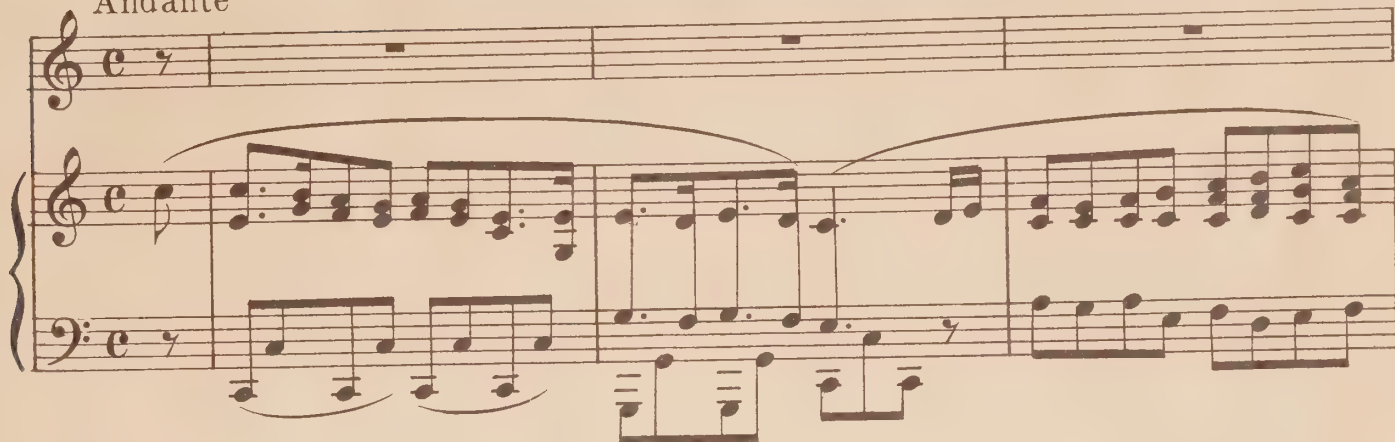
# I'm Sitting By The Stile, Mary

(Song Of The Irish Emigrant)

Words by  
LADY DUFFERIN

Music by  
GEORGE BARKER  
*Arr. by George Shackley*

*Andante*



*1st verse joyous* I'm sit-ting by the stile,— Ma-ry where—  
*2nd verse slower* I'm ver-y lone - ly now,— Ma-ry for the

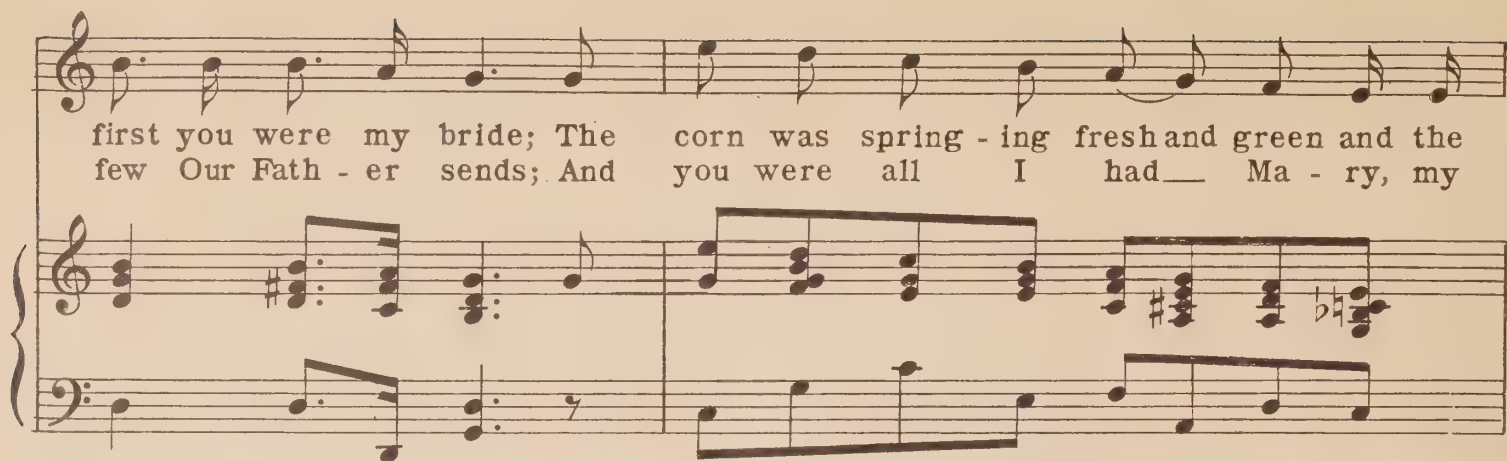
*rit.*

The musical notation for the first two verses is shown. The first verse is marked '1st verse joyous' and the second '2nd verse slower'. The lyrics are written below the treble staff. The piano accompaniment is shown in the bass staff, with a 'rit.' (ritardando) marking indicating a change in tempo for the second verse.

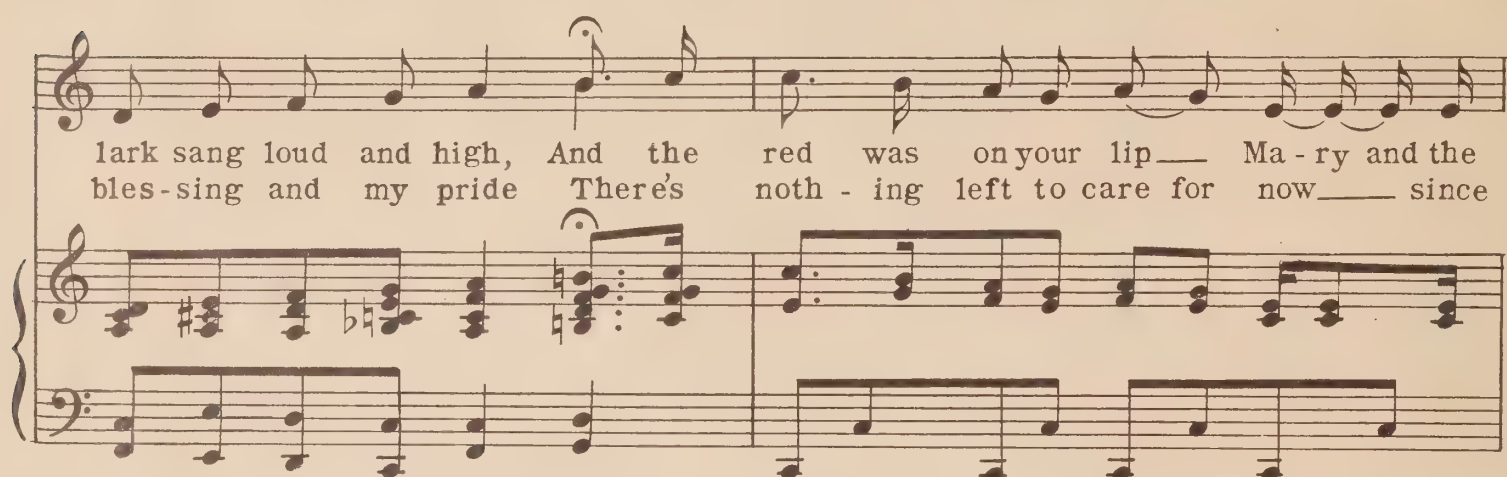
we sat side by side, On a bright May morn-ing long a - go, when  
 poor make no new friends But— oh they love the bet - ter still the

The musical notation for the final part of the song is shown. The lyrics are written below the treble staff. The piano accompaniment is shown in the bass staff, continuing the rhythmic pattern from the previous section.

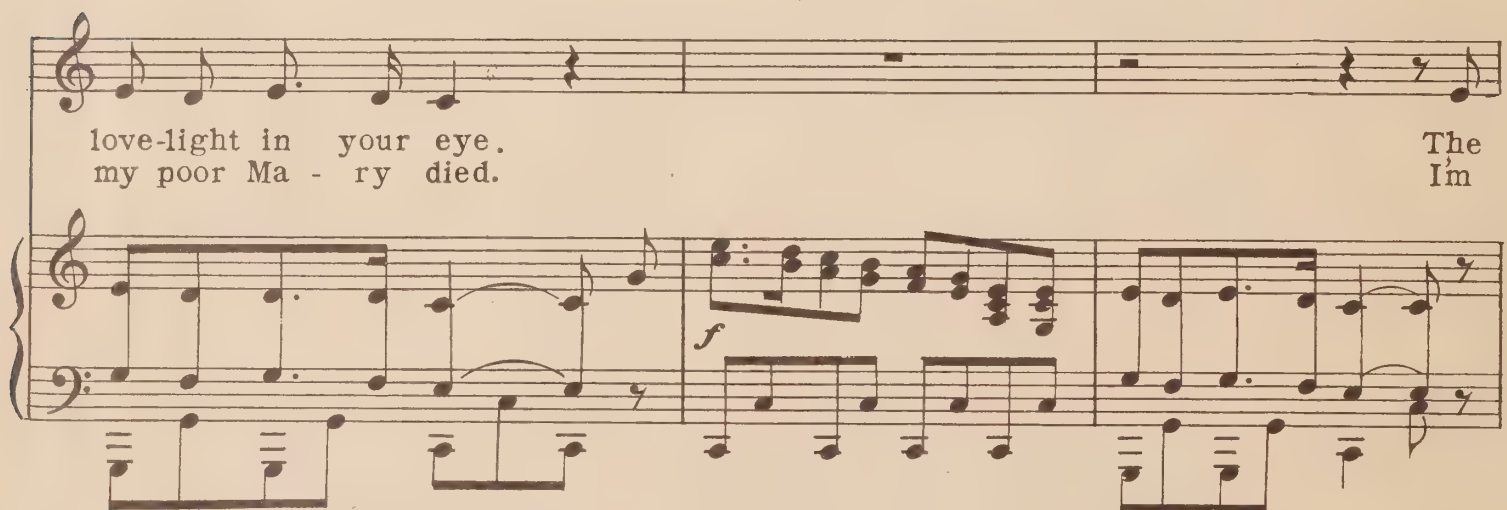




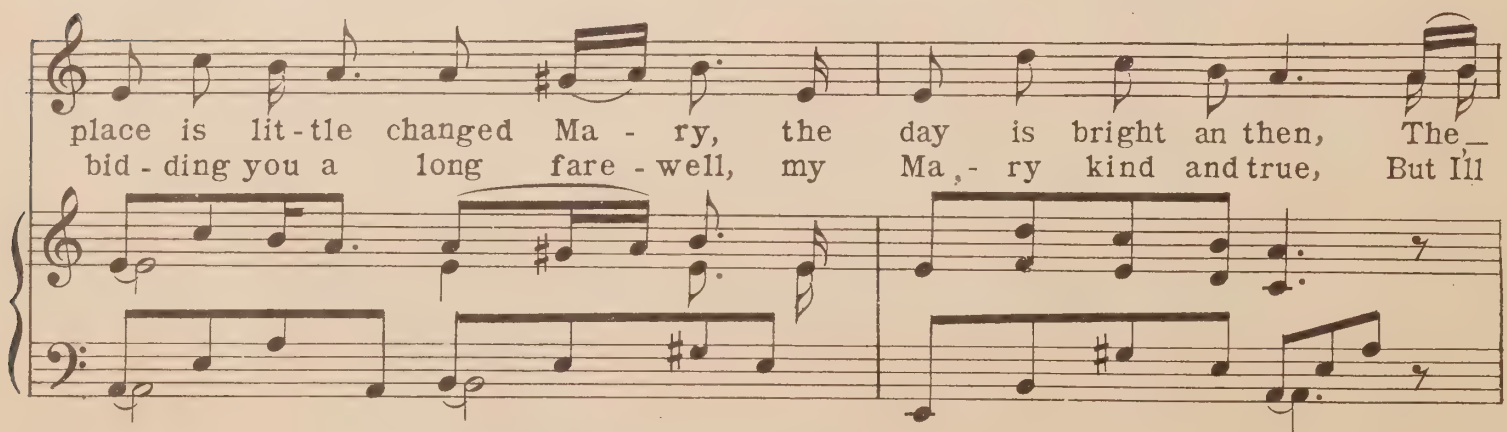
first you were my bride; The corn was spring - ing fresh and green and the  
few Our Fath - er sends; And you were all I had — Ma - ry, my



lark sang loud and high, And the red was on your lip — Ma - ry and the  
bles - sing and my pride There's noth - ing left to care for now — since



love-light in your eye.  
my poor Ma - ry died. The  
Im



place is lit - tle changed Ma - ry, the day is bright an then, The —  
bid - ding you a long fare - well, my Ma - ry kind and true, But I'll



lark's loud song is in— my ear and the corn is green a - gain; But I  
not for - get you dar - ling in the land I'm go - ing to; They—

miss the soft clasp of your hand and the breath warm on your cheek, And I  
say there's bread and work for all and the sun shines al-ways there— But I'll

still keep list'-ning to the words you nev - er more may speak,— you  
ne'er for - get old Ire - land were it fif - ty times as fair, were it

nev - er more may speak.—      fif - ty times as fair—



# The Valley Lay Smiling Before Me

Words by  
THOMAS MOORE

Air: The Pretty Girl Milking Her Cow  
Arr. by George Shackley

Allegretto

The  
I  
There  
Al -

Consecutive fifths intentional

val - ley lay smil - ing be - fore me, Where  
flew to her cham - ber 'twas lone - ly, As  
was a time, fals - est of wo - men! When  
rea - dy, the curse is up - on her, And

late - ly I left it be - hind; Yet I  
if the I lov'd ten - ant lay dead; Ah!  
Breff - ni's good sword would have sought That  
strang - ers her val - leys pro - fane; They



trem-bled, and some thing hung o'er me That sad - den'd the joy of my mind. I would it were death and death on - ly, But no, the young false one had fled. And man, tho' a mil - lion of foe - man, Who dar'd but to doubt thee in thought! While come to di - vide, to dis - hon - or, And ty - rants they long will re - main! But

look'd for the lamp which she told me Should shine when her pil-grim re - turn'd; But tho' there hung the lute that could sof - ten My ve - ry worst pains in - to bliss, While the now, oh de - gen - er - ate daught - er Of E - rin, how fal - len is thy fame! And thro' on - ward! the green ban - ner rear - ing Go, flesh ev - ry sword to the hilt; On our

*D.C. Extra measure for ending last verse*

dark-ness be-gan to un-fold me, No lamp from the bat-tle-ments burn'd. hand that had wak'd it so oft - en, Now throbb'd to a proud ri-val's kiss. a - ges of bond-age and slaughter, Thy count-ry shall bleed for thy shame. side is Vir-tue and E - rin, On theirs is the Sax-on and Guilt.



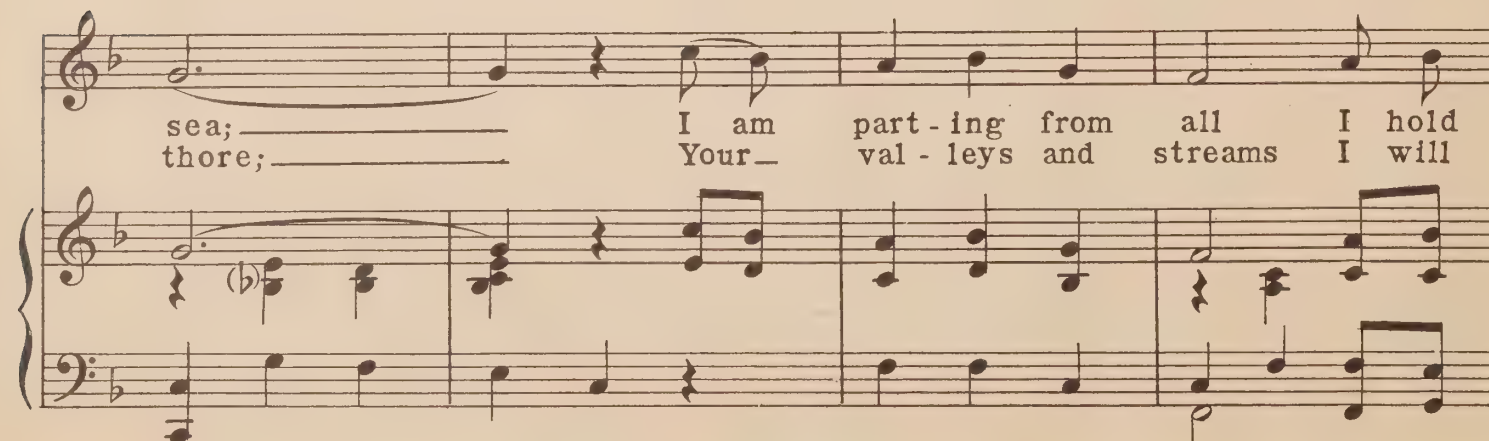
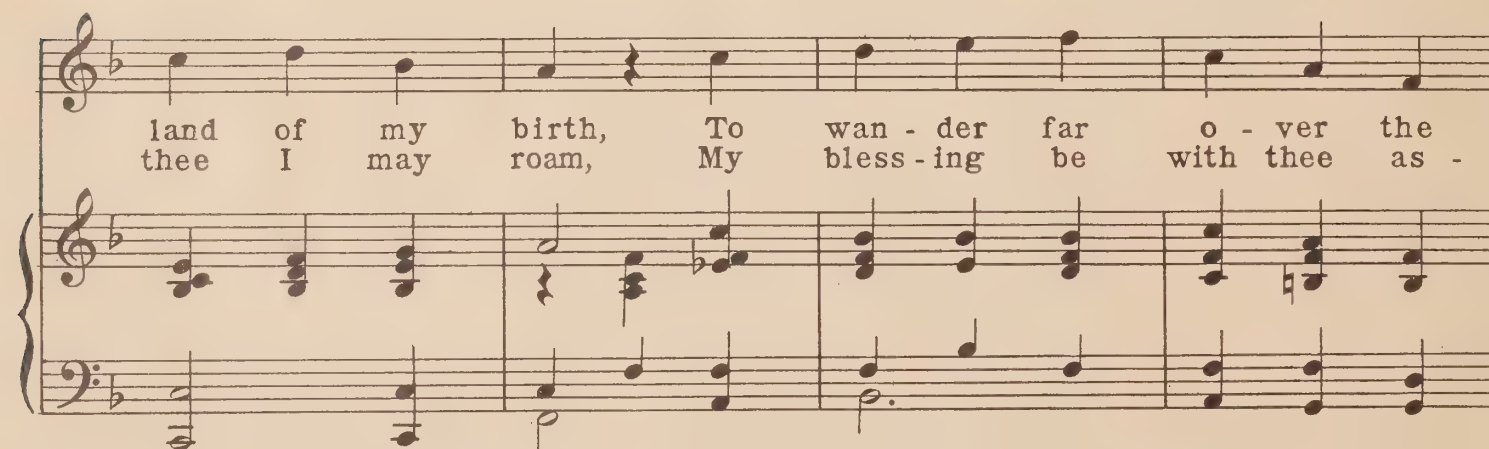
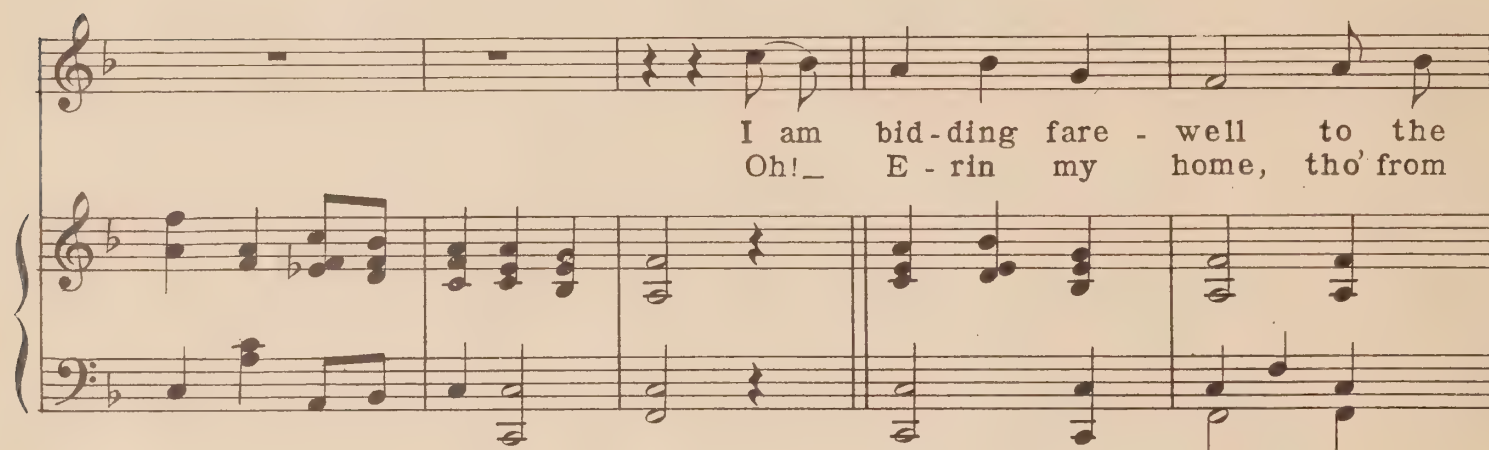
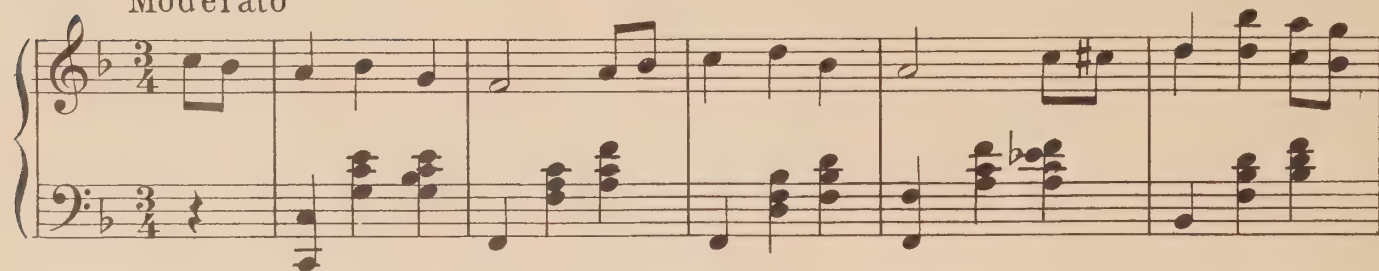
# A Handful Of Earth

From My Dear Mother's Grave

Words and Music by  
JOSEPH MURPHY

Arr. by George Shackley

Moderato





dear on this earth, Oh it's break - ing, my poor heart will  
see in my dreams, As — bright and as green as of

*rall.*  
be; — But this treas - ure I'll take for my  
yore; — And — when I am dead, I —

*rall.*

dear moth - er's sake, 'Twill — oft - en bring tears to my  
hope o'er my head, They will lay this dear treas - ure I

*rall.* *tempo*  
eyes; — } 'Tis a hand - ful of earth from the  
prize; —

*rall.* *tempo*



*rall.*

land ' of my birth, From the grave where my dear moth-er lies; \_\_\_\_\_

*rall.*

*tempo*

— 'Tis a hand-ful of earth from the land of my birth, From the

*tempo*

grave where my dear moth-er lies. \_\_\_\_\_

*After last Chorus*



# Eileen Aroon

19

Words by  
GERALD GRIFFIN

Music by  
RAYMON. MOORE  
*arr. by George Shackley*

*Andante espressivo*

The piano introduction is in 3/4 time, marked *Andante espressivo*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and a quarter note A3. The piece concludes with a half note G4 and a quarter note A4 in the right hand, and a half note G3 and a quarter note A3 in the left hand. The tempo is marked *mf* and the ending is marked *rit.*

The first system of the vocal and piano accompaniment. The vocal line is in 3/4 time, marked *mf*. The lyrics are: "I know a val - ley fair, Ei - leen A - roon, Is it the laugh - ing eye, Ei - leen A - roon,". The piano accompaniment is in 3/4 time, marked *mf*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and a quarter note A3. The piece concludes with a half note G4 and a quarter note A4 in the right hand, and a half note G3 and a quarter note A3 in the left hand.

The second system of the vocal and piano accompaniment. The vocal line is in 3/4 time, marked *mf*. The lyrics are: "I know a cot - tage there, Ei - leen A - roon, Is it the tim - id sigh, Ei - leen A - roon,". The piano accompaniment is in 3/4 time, marked *mf*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and a quarter note A3. The piece concludes with a half note G4 and a quarter note A4 in the right hand, and a half note G3 and a quarter note A3 in the left hand.



Far in that val-ley's shade, I know a gent - le maid,  
Is it the ten - der tone, Soft as the harp's sweet moan?

Flow'r of the haz - el glade, — Ei - leen A - roon,  
No, it is truth a - lone, — Ei - leen A - roon,

*rit.* Ei - leen A - roon, *tempo* Who in the song so sweet, —  
Ei - leen A - roon, Were she no long er true, —



Ei - leen A-roon?      Who in the dance so fleet, — Ei - leen A-roon?  
 Ei - leen A-roon?      What should her lov - er do — Ei - leen A-roon?

The first system of the musical score for 'Eileen Aroon'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The lyrics are written below the vocal staff.

Dear are her charms to me      Dear - er her laught-er free,  
 Love sends its ear - ly ray,      Youth will in time de - cay,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

Dear - est her con-stant-cy, — Ei - leen A-roon,      Ei - leen A-roon. —  
 Beau - ty must fade a - way, — Ei - leen A-roon,      Ei - leen A-roon. —

The third system of the musical score, concluding the piece. It includes the final vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The word 'rit.' (ritardando) is written above the final measure of the vocal staff and below the final measure of the piano accompaniment.



# The Lass from County Mayo

Words and Music by  
RAYMOND A. BROWNE  
Arr. by George Shackley

Moderato con espressione

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Moderato con espressione'. The piano accompaniment begins with a melody in the right hand and chords in the left hand, marked *mf*. The vocal melody enters in the second system. The lyrics are as follows:

Though the  
Sure the

daught - ers of E - rin are famed, the world o - ver, For  
mold of her an - kles a duch - ess might cov - et, Her

wit and for beau - ty, for charms all their own, Yet there's  
waist, fills with en - vy, the grand la - dies all, While her



one, in the land of the sham-rocks and clo-ver, Who's first to the  
sweet tempt - ing mouth and those bright-eyes a - bove it, The heart of a

This system contains the first line of the song. The vocal melody is in G major (one sharp) and 2/4 time. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

first, and who's sec - ond to none. She can boast not of rich-es, of  
king, on his throne, would en - thrall, All the lads in the coun-ty, would

The second system continues the melody. The piano accompaniment includes some chords with ledger lines in the bass, indicating lower notes.

rank or of sta-tion; This true heart - ed col - leen, who loves me I  
love to be bold-er, They wor-ship the ground that she walks on, I

The third system continues the melody. The piano accompaniment features a mix of chords and moving lines in both hands.

know, But I'd not love her more were she queen of a  
know, But she wears the gold to - ken of love ties that

The fourth system concludes the page. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

na - tion In - stead of a lass from the Coun - ty May - o, —  
hold her She's my I - rish lass from the Coun - ty May - o, —

This system contains the first line of the song. The vocal melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "na - tion In - stead of a lass from the Coun - ty May - o, —" on the first line and "hold her She's my I - rish lass from the Coun - ty May - o, —" on the second line. The piano accompaniment is written on two staves (treble and bass clef) with a key signature of one flat. It features a series of chords and moving lines in both hands.

CHORUS

As pure as a dew drop, that falls on the heath - er As sweet as the

The chorus begins with the word "CHORUS" in all caps. The time signature changes to 3/4. The vocal melody continues on a single staff with a treble clef. The lyrics are: "As pure as a dew drop, that falls on the heath - er As sweet as the". The piano accompaniment continues on two staves, featuring a rhythmic pattern of eighth and sixteenth notes.

prim - rose, with sun - shine a - glow, Our lives link to - geth - er, In

This system continues the chorus. The vocal melody is on a single staff with a treble clef. The lyrics are: "prim - rose, with sun - shine a - glow, Our lives link to - geth - er, In". The piano accompaniment is on two staves, showing a continuation of the harmonic and rhythmic patterns.

love's silk - en teth - er, She's my I - rish lass from the Coun - ty May - o.

The final system of the chorus. The vocal melody is on a single staff with a treble clef. The lyrics are: "love's silk - en teth - er, She's my I - rish lass from the Coun - ty May - o." The piano accompaniment is on two staves, concluding the piece with a final chord and a fermata over the last note.



# The Mulligan Guards

25

Made famous by Harrigan and Hart

By EDWARD HARRIGAN

Arr. by George Shackley

Tempo di Marcia

The piano introduction is in 2/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. The bass line consists of quarter notes G3, F3, E3, and D3. There are triplets in the right hand at measures 3 and 4.

The first system shows the vocal melody and piano accompaniment. The vocal line has three verses. The piano accompaniment is in 2/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: 1. We crave your con - de - cen - sion, We'll tell you what we 2. When the band played "Gar - ry Ow - en" Or the "Con - ne - mar - a 3. When we got home at night, boys, the div - il a bite we'd

The second system continues the vocal melody and piano accompaniment. The vocal line has two verses. The piano accompaniment is in 2/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: know, March - ing in the Mul - li - gan Guards In the Pet" With a rub - a dub - dub, we'd march in the mud, In ate; We'd all sit up and drink a sup, Of

Sev - enth ward be - low; Our Cap - tain's name was  
 the mil - i - ta - ry step, With the green a - bove the  
 whis - key strong and nate; Then we'd all march home to -

Hus - sey A Tip - per - ar - y man; He  
 red, boys, To show where we'd came from. Our  
 geth - er, As slip - per - y as lard, The

car - ried his sword like a "Roos - ian Duke" when -  
 guns - we'd lift with a right shoul - der shift as we  
 sol - id men would all fall in and

e'er he took com - mand. } We  
 marched to the beat of the drum. }  
 march with the Mul - li - gan Guard. }



## CHORUS

*(same tempo)*

shoul - dered arms and marched and marched a - way, From

Jack - son street we marched to Ave-nue A; With fifes and

drums how sweet - ly they did play, As we marched, marched,

marched in the Mul-li-gan Guard. We Guard.

# "Throw him down M'Closkey"

## M'Closkey's Great Fight

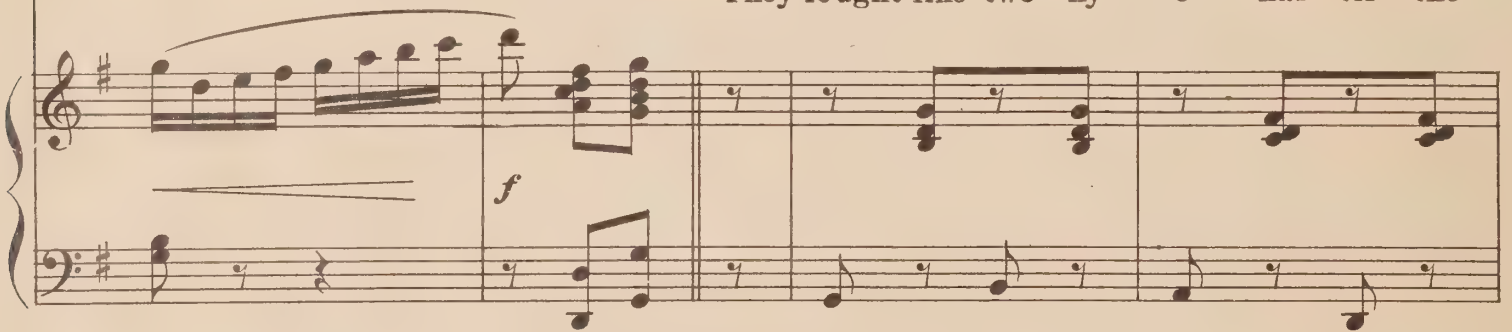
Words and Music by  
J. W. KELLEY

Arr. by George Shackley

Allegretto



'Twas down at Dan Mc Dev - itt's at the  
The fight - ers were to start in at a  
They fought like two hy - e - nas 'til the



cor - ner of this street, There was to be a prize fight and both  
quar - ter af - ter eight, But the na - gur did not show up and the  
for - ty - sev - enth round, They scat - tered blood e - nough a - round by



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par - ties were to meet; To make all the arr - ange - ments and see  
 hour was get - ting late; He sent a - round a mess - en - ger who  
 gosh, to paint the town, M<sup>c</sup> Clos - key got a mouth - ful of

ev - 'ry - thing was right, M<sup>c</sup> Clos - key and a na - gur were to  
 then went on to say, That the I - rish crowd would jump him and he  
 poor M<sup>c</sup> Crack - en's jowl. M<sup>c</sup> Crack - en holl - ered "mur - thur" and his

have a fin - ish fight; The rules were Lon - don Prize Ring and M<sup>c</sup>  
 could - n't get fair play; Then up steps Pete M<sup>c</sup> Crack - en and  
 sec - onds holl - ered foul!" The friends of both the fight - ers that

Clos-key said he'd try, To fate the na - gur wid one punch or in the ring he'd  
said that he would fight, Stand up or rough and tum-ble if MC Clos-key did - n't  
in-stant did be - gin, To fight and ate each oth-er the whole par-ty start-ed

die; The odds were on MC Clos-key tho' the bet ting it was small, 'Twas  
bite? MC Clos-key says I'll go you, then the sec-onds got in place, And the  
in, You could-n't tell the diff'-rence from the fight-ers if you'd try, MC

*rit.* on MC Clos - key ten to one on the na - gur none at all.\_\_\_\_\_  
fight-ers start-ed in to dec - o - rate each oth - er's face.\_\_\_\_\_  
Crack-en lost his up - per lip, MC Clos - key lost an eye.\_\_\_\_\_

*colla voce* *a tempo*



## CHORUS

"Throw him down, M<sup>c</sup> Clos - key" was to be the bat - tle cry, —

"Throw him down M<sup>c</sup> Clos - key, you can lick him if you try." And

fu - ture gen - e - ra - tions, with won - der and de - light, Will

read on his - t'ry's pa - ges of the great M<sup>c</sup> Clos - key fight. —

# The Hat My Father Wore!

Sung with success by Johnny Roach

Words and Music by  
DANIEL MACARTHY  
*Arr. by George Shackley*

Lively

1. I'm  
2. I  
3. But

The first system of musical notation for the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Lively'. The vocal line begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes. The piano accompaniment starts with a quarter rest, followed by a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Pad - dy Miles, an I - rish boy, Just come a - cross the  
bid you all good e - ven - ing, Good luck to you I  
when I do re - turn a - gain, The boys and girls to

The second system of musical notation. The vocal line continues with the lyrics. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

sea; For sing - ing or cross for danc - ing boys I  
say, And when I cross the o - cean I  
see, I hope that in old I - rish style, You'll

The third system of musical notation. The vocal line continues with the lyrics. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



think that I'll please ye, I can sing or dance with  
 hope for me you'll pray: I am go - ing to my old  
 kind - ly wel - come me, With the songs of dear old

a - ny man As I did in days of yore And on  
 na - tive land To a place called Bal - ly - more To be  
 Ire - land To — cheer me more and more And —

*poco rit.*  
 Pat - rick's Day I love to wear The Hat my fa - ther wore.  
 wel - comed back to Pad - dy's land With the Hat my fa - ther wore.  
 make my I - rish heart feel glad With the Hat my fa - ther wore.

# CHORUS

*a tempo*

It's old, but it's beau - ti - ful, The best was e - ver seen, 'Twas

worn for more than nine - ty years, In that lit - tle Isle so

green, From my fa - ther's great an - ces - tors It des -

- cend - ed, times ga - lore! It's a re - lic of old

Da - cin - cy, The Hat my Fa - ther wore! wore.

Ending for Choruses 1 and 2      Ending for Chorus 3



# Down Went McGinty

35

Words and Music by  
JOSEPH FLYNN

Arr. by George Shackley

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The introduction is marked with a 'C' time signature and a '3' for the triplet.

The first system of the song features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "Sun-day morn-ing just at nine, Dan Mc - Gin - ty dress'd so fine, Stood look- From the hos-pitl Mac went home, When they fix'd his bro - ken bone, To — Now Mc - Gin - ty raved and swore, 'Bout his clothes he felt so sore, And an Now Mc - Gin - ty thin and pale, One fine day got out of jail, And with". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The piano accompaniment is marked with a 'C' time signature and a '3' for the triplet.

The second system of the song features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "ing up at a ve - ry high stone wall; When his friend young Pat Mc Cann, Says, I'll find he was the fa - ther of a child; So to cel - e - brate it right, His friends oath he took he'd kill the man or die; So he tight - ly grabbed his stick And hit joy to see his boy was near - ly wild; To his house he quick - ly ran To meet". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The piano accompaniment is marked with a 'C' time signature and a '3' for the triplet.

The third system of the song features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "bet five dol - lars, Dan, I could carry you to the top with - out a he went to in - vite, And he soon was drink - ing whis - key fast and the driv - er a lick, Then he rais'd a lit - tle shan - ty on his his wife Bedal - ey Ann, But she'd skipped a - way and took a - long the". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The piano accompaniment is marked with a 'C' time signature and a '3' for the triplet.

fall; So on his should-ers he took Dan, to climb the  
wild; Then he wadd- led down the street In his  
eye; But two po - lice - men saw the muss And they  
child: Then he gave up in des - pair, And he

lad - der he be - gan, And he soon com-menced to reach up to the  
Sun - day suit so neat, Hold - ing up his head as proud as John the  
soon join'd in the fuss, Then they ran Mc - Gin - ty in for be - ing  
mad - ly pulled his hair, As he stood one day up - on the riv - er

top; When Mc - Gin - ty, cute old rogue, To win the  
Great; But in the side-walk was a hole, To re -  
drunk; And the Judge says with a smile, We will  
shore, Know - ing well he could - nt swim He did

five he did let go, Ne - ver think - ing just how far he'd have to drop  
ceive a ton of coal, That Mc - Gin - ty ne - ver saw till just too late  
keep you for a while, In a cell to sleep up - on a pri - son bunk  
fool - ish - ly jump in, Although wa - ter he had nev - er took be - fore



## CHORUS

Down went Mc - Gin - ty to the bot - tom of the well, And  
 Down went Mc - Gin - ty to the bot - tom of the hole, Then the  
 Down went Mc - Gin - ty to the bot - tom of the jail, Where his  
 Down went Mc - Gin - ty to the bot - tom of the say, And he

tho' he won the five, He was more dead than a - live, Sure his  
 dri - ver of the cart, Gave the load of coal a start, And it  
 board would cost him nix, And he stay'd ex - act ly six, They were  
 must be ver - y wet For they have - nt found him yet, But they

ribs, and nose, and back were broke from getting such a fall,  
 took us half an hour to dig Mc - Gin - ty from the coal,  
 big long months he stop - ped for — no one went his bail,  
 say his ghost comes round the docks Be - fore the break of day,

*rit.*

*Ending (After last chorus)*

clothes. — *D.S.*

*D.S.*

# St. Patrick's Chimes

Note:

Play right hand 2 octaves higher than written

Play left hand 1 octave higher than written

Keep loud pedal on throughout chimes

By GEORGE SHACKLEY

The musical score is written for a grand piano and is divided into four systems. The first system begins with the title "The last rose of summer" in a decorative font. The music is in 3/4 time and B-flat major. The first system consists of two staves. The second system continues the music, with the left staff labeled "continue 16va" and the right staff labeled "continue 8va". The third system also continues the music, with the left staff labeled "16va" and the right staff labeled "8va". The fourth system concludes the piece, with the left staff labeled "16va" and the right staff labeled "8va". The final measure of the fourth system is marked with a double bar line and the instruction "Four o'clock striking (hold loud pedal down)". The score is printed on aged, yellowed paper.



16va

“Believe me, if all those endearing young charms”

8va

The first system of musical notation consists of two staves. The top staff is labeled '16va' and the bottom staff is labeled '8va'. Both staves are in the key of B-flat major (two flats) and 6/8 time. The music features a series of chords and single notes, with a melodic line in the 16va staff and a supporting bass line in the 8va staff. The lyrics 'Believe me, if all those endearing young charms' are written between the staves.

16va

8va

The second system of musical notation continues the piece. It features two staves, '16va' and '8va', in the same key and time signature. The music includes various chordal textures and melodic fragments, with some notes tied across measures.

16va

8va

The third system of musical notation continues the piece. It features two staves, '16va' and '8va', in the same key and time signature. The music includes various chordal textures and melodic fragments, with some notes tied across measures.

16va

8va

The fourth system of musical notation continues the piece. It features two staves, '16va' and '8va', in the same key and time signature. The music includes various chordal textures and melodic fragments, with some notes tied across measures.

16va

8va

The fifth system of musical notation continues the piece. It features two staves, '16va' and '8va', in the same key and time signature. The music includes various chordal textures and melodic fragments, with some notes tied across measures.

# Fantasia On Irish Tunes

For Piano

By GEORGE SHACKLEY

Tempo "a la Jig"

Irish Jig:- "The Real Thing"

*ff* *mf*  
Drone Bass



*Very Softly (Like an echo)*

ppp

This system features a treble and bass staff in G major. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The dynamic marking 'ppp' is placed in the first measure of the bass staff.

Lento

ppp

This system continues the piece with a 'Lento' tempo marking. It includes a crescendo hairpin in the treble staff and a 'ppp' dynamic marking in the bass staff. The piece concludes with a double bar line and a common time signature 'C'.

Moderato "The Harp That Once Thro' Tara's Halls"

Presto

mf

f

This system introduces a new section titled "The Harp That Once Thro' Tara's Halls" in a 'Moderato' tempo. It features a 'mf' dynamic in the treble and a 'f' dynamic in the bass. The system ends with a 'Presto' tempo change, indicated by a series of rapid, overlapping notes in the treble staff.

Lento

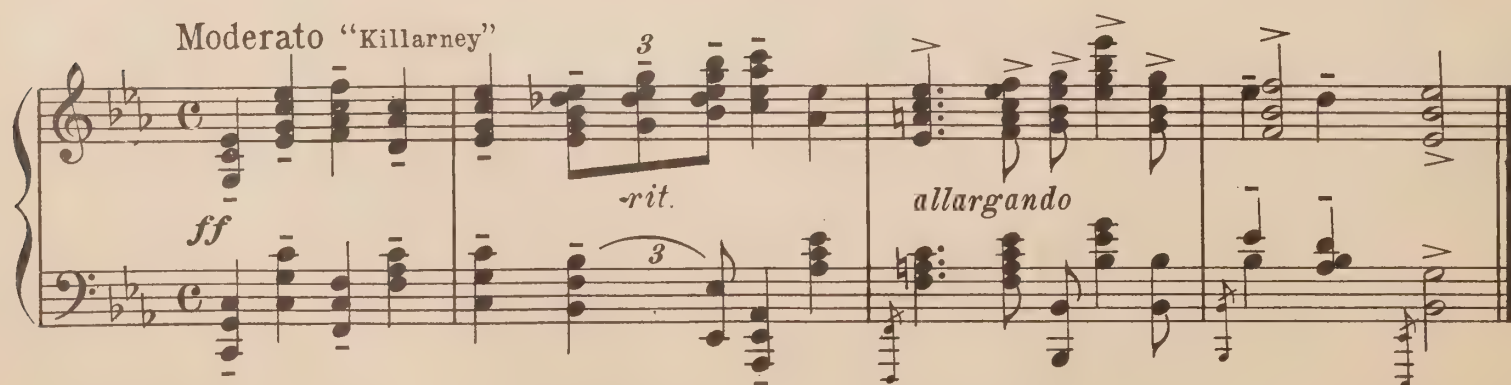
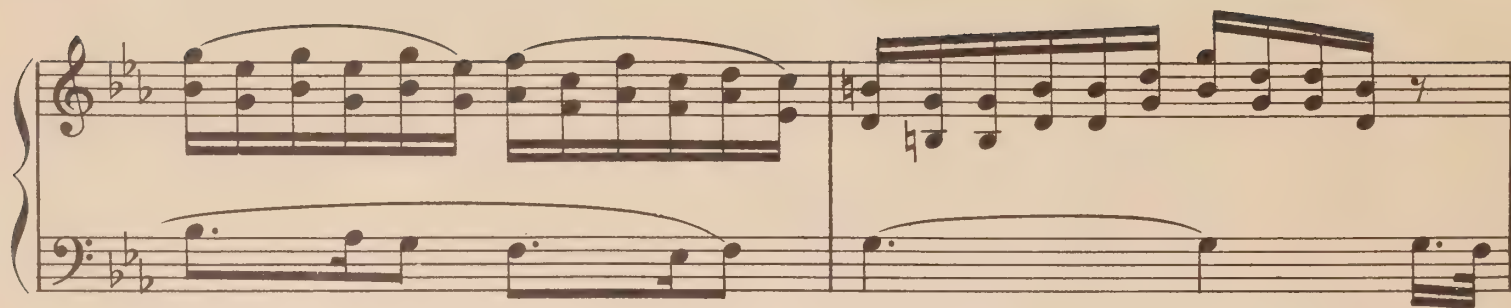
Lento

p

This system is marked 'Lento' and includes a change in key signature to B-flat major (two flats). It features a 'p' dynamic marking. The system concludes with a double bar line and a 6/8 time signature.

Andantino "Believe Me, If All Those Endearing Young Charms"

This system begins a new section titled "Believe Me, If All Those Endearing Young Charms" in an 'Andantino' tempo. The key signature remains B-flat major. The notation consists of flowing eighth-note patterns in both the treble and bass staves.





# Irish Jigs

43

So arranged that they may either be played separately or joined together to make one connected composition.

*Selected and Edited by  
George Shackley*

## "From the Next Country"

Musical notation for the first jig, "From the Next Country". It consists of two systems of piano accompaniment. The first system has six measures. The second system has six measures, with a double bar line and repeat dots after the third measure, and the word "Fine" written above the staff. The key signature is one sharp (F#) and the time signature is 6/8.

Musical notation for the second system of "From the Next Country". It consists of six measures of piano accompaniment, ending with a double bar line and repeat dots. The word "D.C. al Fine" is written above the staff. The key signature is one sharp (F#) and the time signature is 6/8.

## "Paddy Whack"

Musical notation for the first system of the second jig, "Paddy Whack". It consists of six measures of piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.

Musical notation for the second system of "Paddy Whack". It consists of six measures of piano accompaniment, with a double bar line and repeat dots after the third measure, and the word "Fine" written above the staff. The key signature is one sharp (F#) and the time signature is 6/8.

Musical notation for the third system of "Paddy Whack". It consists of six measures of piano accompaniment, ending with a double bar line and repeat dots. The word "D.C. al Fine" is written above the staff. The key signature is one sharp (F#) and the time signature is 6/8.

# Shamrock Leaves

Fantasia for Violin and Piano

By GEORGE SHACKLEY

Moderato con espressione ♩ = 84 "Come Back To Erin"

VIOLIN

PIANO

The first system of the score is for the Moderato section. The Violin part is written on a single staff in treble clef with a key signature of one sharp (F#). The Piano part is written on two staves (treble and bass clefs) in the same key signature. The tempo is marked 'Moderato con espressione' with a quarter note equal to 84 beats per minute. The time signature is 4/4. The section includes performance markings: 'rit.' (ritardando) at the beginning of the second measure, 'broaden' at the start of the fourth measure, 'allargando' at the start of the fifth measure, and 'a tempo' at the start of the sixth measure. The system concludes with a double bar line and a repeat sign.

Much faster ♩ = 138

The second system of the score is for the 'Much faster' section. The Violin part is written on a single staff in treble clef with a key signature of one sharp (F#). The Piano part is written on two staves (treble and bass clefs) in the same key signature. The tempo is marked 'Much faster' with a quarter note equal to 138 beats per minute. The time signature is 2/4. The section includes the performance marking 'lively' in the second measure. The system concludes with a double bar line and a repeat sign.

The third system of the score is for the 'a tempo' section. The Violin part is written on a single staff in treble clef with a key signature of one sharp (F#). The Piano part is written on two staves (treble and bass clefs) in the same key signature. The tempo is marked 'a tempo'. The section includes performance markings: 'no ritard' in the second measure, 'mf' (mezzo-forte) in the third measure, and 'a tempo' in the fourth measure. The system concludes with a double bar line and a repeat sign.



## ♩ = 138 "Killarney"

The musical score is written for piano and features four systems of music. Each system consists of a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#), and the tempo is marked as 138 beats per minute. The first system begins with a mezzo-forte (*mf*) dynamic and includes a triplet in the treble staff. The second system concludes with a *rit.* (ritardando) marking. The third system starts with a piano (*pp*) dynamic and the tempo marking *a tempo*. The fourth system features a triplet in the treble staff. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

*a tempo*

*a tempo*

Consecutive fifths intentional

*rit. molto*

*ff*

Slower ♩=84 "Snowy Breasted Pearl"

Slower

Slower



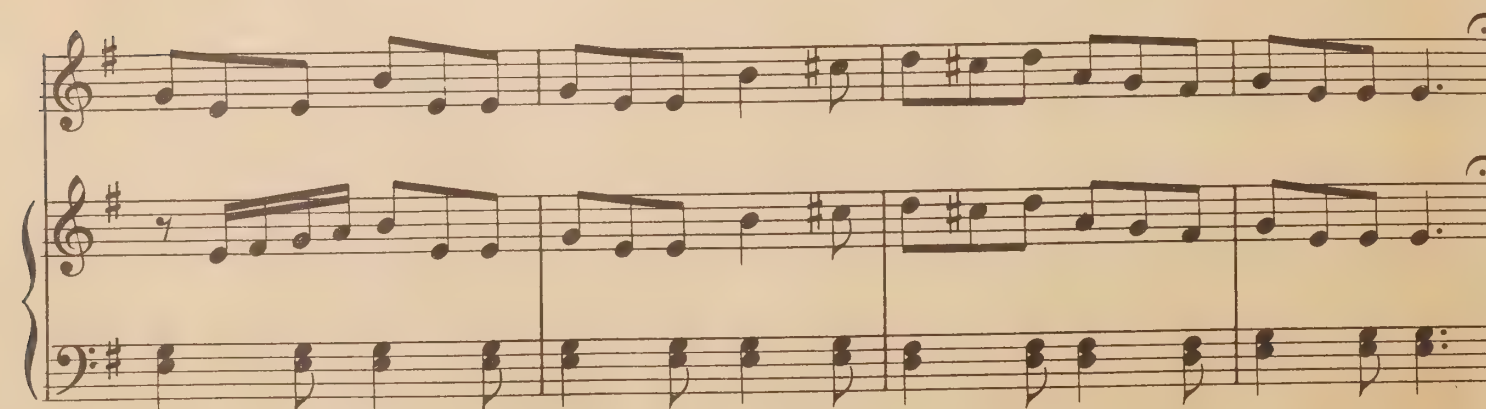
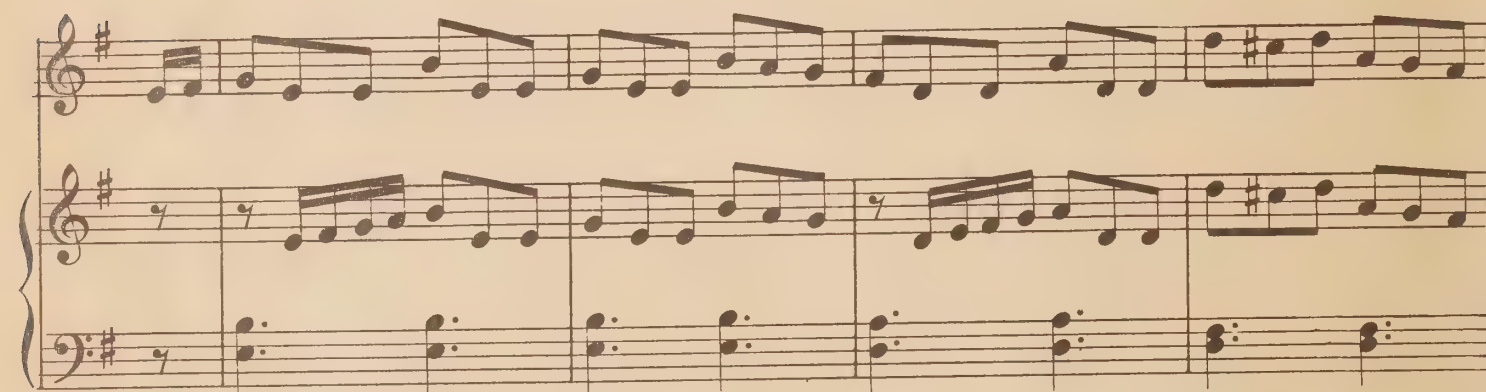
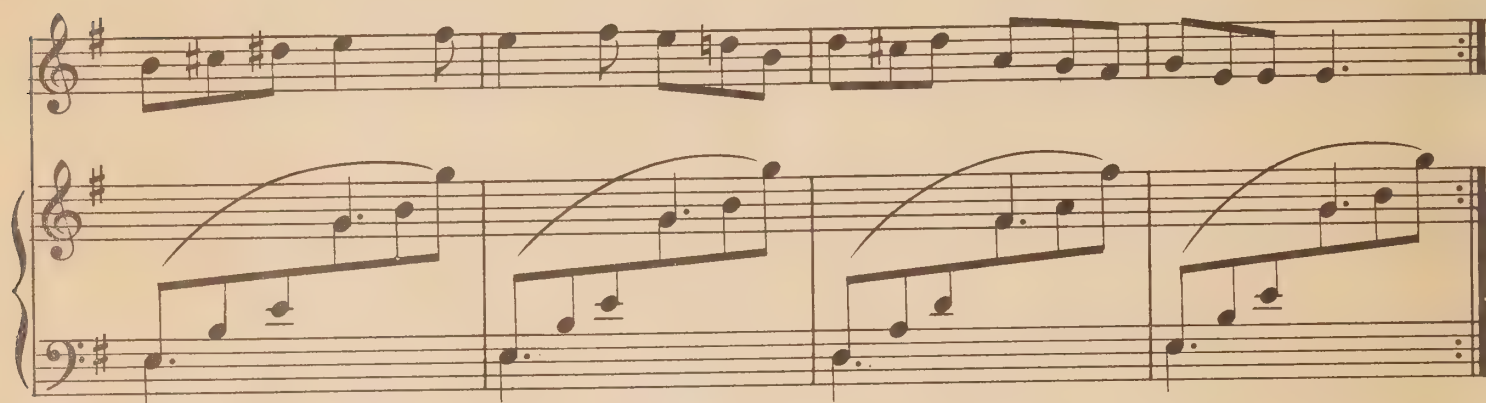
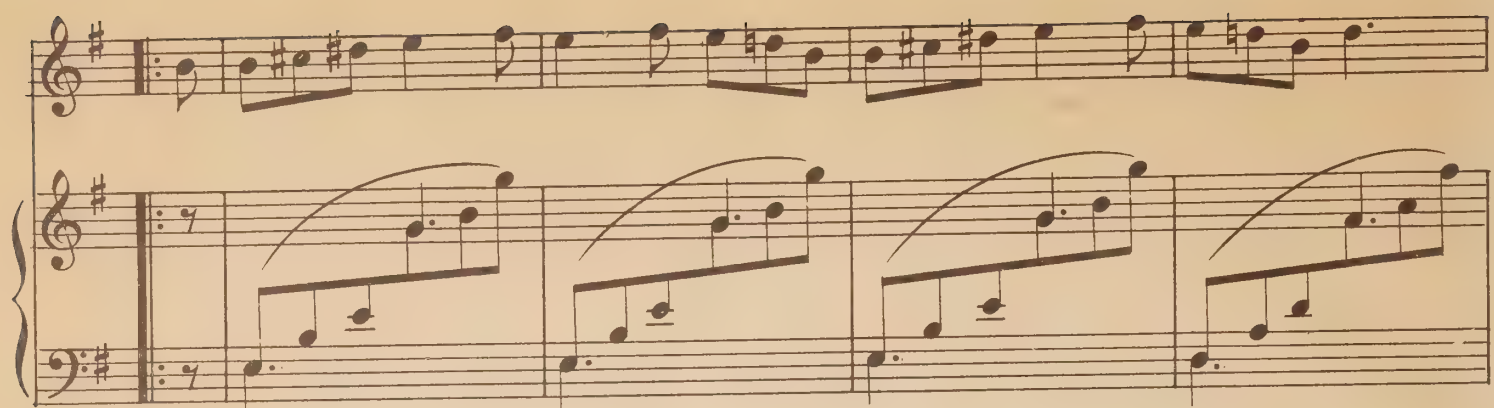
The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a melody in G major, starting with a quarter note G, followed by eighth notes A, B, and C, then a quarter rest, and continuing with a series of eighth and quarter notes. The bass staff provides a piano accompaniment with chords and single notes, primarily using the left hand.

The second system continues the melody and accompaniment from the first system. The treble staff shows the melody progressing towards the end of the phrase, with a final cadence. The bass staff continues with harmonic support, including some triplets and sustained chords.

Faster ♩.=120 Finale:- Irish Jig "From The Next Country"

The third system is marked "Faster" and begins with a repeat sign. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with chords and single notes, maintaining the tempo.

The fourth system continues the fast-paced melody and accompaniment. The treble staff shows the melody with various intervals and rests, while the bass staff provides a steady harmonic foundation with chords and single notes.





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# FOREWORD

Where is the heart so cold that it doesn't thrill to an Irish tune, whether that heart beat in an Irish breast or that of another?

Are there feet so laggard that they do not tap on the floor when a real Irish jig is played?

Ireland with her music has sung her way into a niche in the world's music which so rightfully belongs to her. Melancholy or lilting, her music is at all times the outpouring of the hearts of a nation of home-lovers, sad and depressed one moment, and in the twinkling of an eyelash, happy and gay.

In America, his adopted country, the Irishman has made his own contribution of tunes. Although they cannot, perforce, be classified as folk-tunes, nevertheless, they have established themselves in the music of the country, keeping, however, that lilt and melody so peculiar to the Irish idiom.

"EMERALD GEMS" contains within its covers, not only some of the best beloved tunes of Ireland, but many of the well-known songs of our own great country, which we feel will go re-echoing into future generations along with the older tunes.

"Kathleen Mavourneen," "The Minstrel Boy" and "Would God I Were the Tender Apple Blossom" are among those songs gleaned from the prolific musical literature of the Emerald Isle, while from the other source have been compiled and arranged such songs as "Down Went M'Ginty," "Mulligan's Guards" and others which, we are sure, are all familiar to you.

In addition, there are several numbers for piano—a fantasia, several well-known jigs, and a chime number based on folk-tunes. Also a fantasia for violin and piano.

In modernizing some of the piano accompaniments to the songs, we tried to make them somewhat more interesting and hope that you will like them.

This volume, we trust, will find its place in the libraries of many and the hearts of all music lovers.



## Slower ♩ = 84 "Kerry Dance"

Slower

The first system of musical notation for the 'Kerry Dance'. It consists of a single treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Slower' and the time signature is 84 beats per minute. The melody is written in a simple, folk-like style with eighth and quarter notes.

The second system of musical notation for the 'Kerry Dance'. It consists of a single treble clef staff with a key signature of one sharp (F#). The melody continues from the first system, featuring a mix of eighth and quarter notes.

The third system of musical notation for the 'Kerry Dance'. It consists of a single treble clef staff with a key signature of one sharp (F#). The melody continues, showing a slight change in rhythm with some dotted notes.

*Presto*

*no rit.*

*8va.*

*fff*

The fourth system of musical notation for the 'Kerry Dance'. It consists of a single treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Presto'. The melody continues, ending with a forte (fff) dynamic and an 8va. marking. The system also includes a 'no rit.' marking and a fermata over the final notes.





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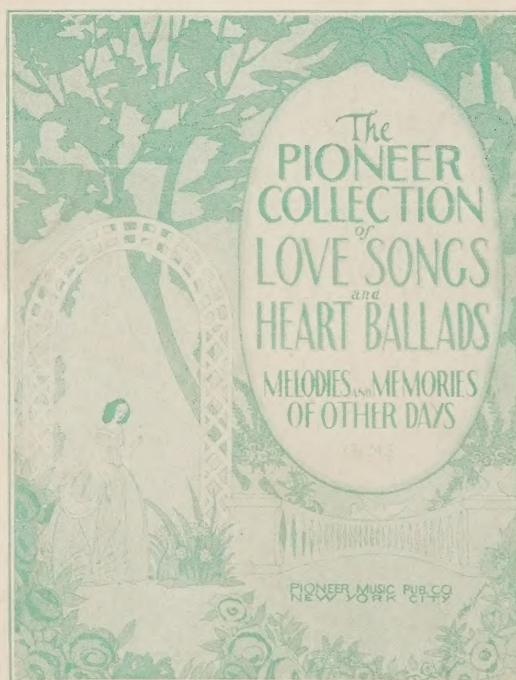
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